

NEP UG Syllabus

(NCCF)

B.A. in HINDUSTANI MUSIC (VOCAL)With

effect from Academic

Session 2023-24



Kazi Nazrul University

Asansol, Paschim Bardhaman

West Bengal

713340

Preamble

The undergraduate course in HINDUSTANI MUSIC (VOCAL) has been design to train the students in the subject and enable them to use the skills and disciplinary insights to critically examine, access and explain the political phenomenon. Woven into a coherent structure, with a wide range of disciplinary, interdisciplinary and trans-disciplinary module and themes, the course provides a solid Foundation to the students who can take forward their learned skills and knowledge for or higher research in the discipline and its associated domains. Like many other knowledge domains, political science also engaged with relevant ethical and normative questions towards building a better society; a free, fair, equitable, enabling, and empirical research-driven modules, which would help them getting employment in the system. And above all, it would produce and active, participatory, and responsible citizen strengtheningthe functioning of the democratic system.

Semester: I

Course Name: Fundamental Knowledge of Hindustani Classical Music

Course Code: BAHMVMJ101

Course Code: BAHMVMN101

Course Type: MAJOR & MINOR	Course Details: MJC-1		L-T-P: 3 - 0 - 4		
	Course Details: MNC-1				
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Ability to sing different alankars in different layas (Thai, Dugun, Chougun etc)
- (2) Ability to sing two swaramalika & lakshan geet from the following Ragas –
Yeaman, Bhairav, Khamaj, Kafi
- (3) Knowledge of 10 Hindustani talas
- (4) Ability to recite the following talas in different layas
Tritaal, Ektaal, Jhap Taal, Dadra & Kaharba

Course Content:

Theoretical

- (1) Knowledge of two major systems of Indian Classical Music Hindustani & Karnataka
- (2) Outline history of Indian Music of Ancient time
- (3) Knowledge of Musical Instruments - Tata, Abanadhya, Sushir & Ghana
- (4) Description & history of Taanpura
- (5) Definition of following Musical terms - Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroho, Aboroho, Jati, Vadi, Samvadi, Anuvadi, Bivadi, Pakad, Taal, Matra, Bibhag, Sam, Tali, Khali & Laya
- (6) Detailed Theoretical Knowledge of following Ragas: Yaman, Bhairav, Khamaj & Kafi
- (7) Detailed Theoretical Knowledge of following Talas : Tritaal, Ek Taal, Jhap Taal, Kaharba & Dadra
- (8) Knowledge of Bhatkhande Notation System.

Semester: I

Course Name: Knowledge of Tanpura and Harmonium

Course Code: BAHMVSE101

Course Type: SEC	Course Details: SEC-1		L-T-P: 0 - 1 - 4		
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

Course Content:

Practical

- (1) Elementary Knowledge of Tanpura and its various Parts.
- (2) Elementary Knowledge of Harmonium and its various Parts.
- (3) Elementary Knowledge of Suddha and Vikrit Swaras and Octave.
- (4) Elementary Knowledge of handling the Tanpura and Harmonium instruments.
- (5) Elementary Knowledge of finger techniques and sound production of Harmonium.
- (6) Ability to play Paltas in Suddha & Vikrit Swaras.
- (7) Ability to play simple bandishes in Teental and Jhaptala in the following ragas: Yaman, Bhairav, Malkauns, Bhupali and Kafi.

Semester: II

**Course Name: Basic Knowledge of Ragas with Introduction to Chhota
Khayal/Drut Khayal**

Course Code: BAHMVMJ201

Course Code: BAHMVMN201

Course Type: MAJOR & MINOR	Course Details: MJC-2 Course Details: MNC-2		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Advanced Exercises / Alankars
- (2) Ability to sing Drut Khayal with Vistaar & taanas in the following Ragas: Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (3) Identification of the following Ragas: Yaman, Bhairab, Khambaj, Kafi, Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (4) Basic Knowledge & Ability to recite the following Talas: Rupak, Choutaal, Tibra, Surfaktal & Dhamar

Theoretical

- (1) Outlines of history of Indian Music in Medieval Period
- (2) Definitions of the following Musical Terms: Grama, Murchana, Sthayi, Antara, Alankar, Lakshan Geet, Varna, Gamak, Meed, Kan Swara, Nibaddhyo Sangit, Anibaddhyo Sangit, Gayaki & Nayaki
- (3) Detailed Theoretical Knowledge of following Ragas & comparative Study of similar type of Ragas: Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (4) Knowledge of the following Talas & ability to write Talalipi of the following : Rupak, Choutaal, Tibra, Surfakta & Dhamar
- (5) Knowledge of Visnudigambar Notation System.
- (6) Ability to write the Notation of the Bandish in Bhatkhande Notation System
- (7) Life History of the following Personalities of Hindustani Music-
Bharat, Ahobal, Saranga Dev, Ameer Khusro, Taansen, Swami Haridas

Semester: II
Performance and Stage Demonstration
Course Code: BAHMVSE201

Course Type: SEC	Course Details: SEC-2		L-T-P: 0 - 1 - 4		
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

Course Content:

Practical

- (1) 15 (fifteen) minutes solo performance with tabla sangat with brief alap and tanas in any Raga.
Yaman, Bhairav, Malkauns, Bhupali and Kafi.
- (2) Performance of Dhun for at least 05 (five) minutes in any Raga.
- (3) Playing Nagma with Tabla in Trital.
- (4) Ability to accompany with vocal music rendition.

Semester: III

Course Name: Introduction to Dhrupad and Dhamar

Course Code: BAHMVMJ301

Course Code: BAHMVMN301

Course Type: MAJOR & MINOR	Course Details: MJC-3 Course Details: MNC-3		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(1) Two Dhrupad and two Dhamar with Alap and advanced Layakari, Bant and Upaj in the under mentioned Ragas:-

Yaman, Bhupali, Kafi, Bhairav.

Course Content:

Theoretical

(1) Outlines of History of Hindustani Music of modern period.

(2) Definition of the following :-

Dhruva Geeti, Suddha, Chhayalag, Sankirna, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga, Graha-Swara, Ansha-Swara, Dhatu, Matu, Swara-Prastar.

(3) Time Theory of Raga.

(4) Method of producing 72 Melas of Pandit Vyankatamukhi.

(5) Number of Ragas of nine Jatis from one Thata and method of producing them.

(6) Detailed theoretical knowledge of the following Ragas :

Alhaiya Bilawal, Desh, Brindavani Sarang, Jounpuri, Puriya-Dhaneshree and Todi.

Semester: III

Course Name: Introduction to Vilambit and Drut Kheyal

Course Code: BAHMVMJ302

Course Type: MAJOR	Course Details: MJC-4		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Vilambit Khayal in the under mentioned Ragas : Bihag, Alhaiya Bilawal
- (2) Drut khayal with Vistars and Tanas in all the following Ragas :-
Desh, Brindavani Sarang, Jounpuri, Puriya Dhaneshree and Todi
- (3) Ability to recite the following Talas in Barabar - Laya, Tingun - Laya and Chaugun - Laya
Trital, Jhaptal, Chautal, Dhamar, Rupak, Teevra and Jhumra.
- (4) One Tarana in any Raga from the prescribed syllabus.
- (5) Identification of Ragas.

Course Content:

Theoretical

- (1) Detailed theoretical knowledge of the following Ragas :
Durga, Malkauns, Bahar, Marwa, Bageshree, Kedar, Pilu, Tilang, Bhairavi and Jaunpuri, Puriya, Basant
- (2) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi notation in Ada, Kuada and Viada Laya according to Bhatkhande Notation System and comparative study of similar type of Talas:-
Trital, Tilwara, Ektal, Chautal, Jhaptal, Surfuktal, Teora, Rupak, Dhamar.
- (3) Ability to write Notation of Bandish in Bhatkhande Notation System.
- (4) Musical contributions of the following personalities:-
Shrinivas, Ahobal, Jadu Bhatta, Sourendra Mohan Tagore, Wajir Khan, Abdul Karim Khan, Faiyaj Hussain Khan, Omkar Nath Thakur.
- (5) Essay : (i) Chhando and Tala, (ii) Tala and Pran, (iii) Ratnakar's Dashabidhi.

Semester: IV

Course Name: Improvisational Techniques in Vilambit and Drut Kheyal

Course Code: BAHMVMJ401

Course Code: BAHMVMN401

Course Type: MAJOR & MINOR	Course Details: MJC-5 Course Details: MNC-4	L-T-P: 3 - 0 - 4			
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Two vilambit khayal from the under mentioned ragas : Todi, Multani, Malkauns, Bageshree
- (2) Four Drut khayal with vistar & taans the under mentioned ragas : Bhairavi, Malkauns, Durga, Marwa, Bageshree, Kedar, Ramkeli, Bihag, Patdeep
- (3) One Tarana from the Prescribed syllabus.
- (4) Ability to recite the following talas with different Layakaries. Sultaal, Ada - Chautaal, Deepchandi and Jat

Course Content:

Theoretical

- (1) Outlines of History of Hindustani Classical Music from the 18th to 20th Century.
- (2) Definition of the following :Gandharva, Jati - Gayan, Marga-Sangeet, Deshi-Sangeet, Alap, Ragalap, Rupakalap, Avirbhava, Tirobhava, Alapatawa, Bahutwa, Fikrabandi, Vaggeyakara, Sampurna, Shadava and Oudava.
- (3) Comparative study of Shuddha and Vikrita Swaras of Hindustani and Karnatak Music System.
- (4) Karnataka equivalent of 10 (ten) Hindustani Thatas.
- (5) Merits and Demerits of a Singer.
- (6) Detailed theoretical Knowledge of the following Ragas and Comparative study of similar type of Ragas:-
(Kedar – Kamod – Chayanat – Hambir,) (Todi – Multani,) (Darbari Kanara – Jounpuri,)
(Puriya – Marwa – Sohini)
- (7) Essay:- (i) Gharana. (ii) Raga and Rasa. (iii) Music & Fine Arts.

Semester: IV

Course Name: Thumri, Dadra and Other Compositional Forms of Semi-Classical Music

Course Code: BAHMVMJ402

Course Type: MAJOR	Course Details: MJC-6		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Any two Thumri
- (2) Any two Dadra
- (3) Any two Bhajan
(Ragas for Thumri, Dadra and Bhajan : Khambaj, Kafi, Bhairvi)

Course Content:

Theory

- (1) Difference between the Suddha Scale of Hindustani Music of Medieval and Modern Period.
- (2) Placing of Suddha Swara on Veena. Their Vibrations as explained by Pandit Shrinivas.
- (3) Detailed Theoretical knowledge of the following Ragas and comparative study of similar type of Ragas:-
(Bhairav – Kalingra – Ramkeli – Ahir Bhairav) (Gurjori Todi – Miyan ki Todi) (Miyan ki Malhar – Megh)
- (4) a. Detailed Theoretical knowledge of the following Talas and ability to write the Talas in Ada, Kuada and Biad Laya
- (4) b. Comparative study of similar type of Talas:-
Jhumra, Ada-Chautal, Gaja-Jhampa, Shikar, Matta, Deepchandi and Pancham - Swari.
- (5) Ability to write Notation of Bandish in Bhatkhande or Paluskar Notation System.
- (6) Musical contributions of the following Personalities:-

Bada Gulam Ali Khan, Tarapada Chakraborty, Radhika Prasad Goswami, Swami Pragyananda,
Ustad Faiyaz Khan, Ustad Amir Khan,

Semester: IV

Course Name: Stage Demonstration : Dhrupad and Khayal - I

Course Code: BAHMVSE401

Course Type: SEC	Course Details: SEC-3		L-T-P: 0 - 1 - 4		
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

Course Content:

Practical

Stage performance test about 30 minutes duration for each candidate in any one Raga each from Dhrupad and Khayal mentioned below:

1. Ragas for Dhrupad:

Yaman, Bhairav, Bhupali, Kafi, Durga, Todi, Malkauns & Bageshree

2. Ragas for Khayal:

Yaman, Bhairav, Bhimpalashree, Bihag, Kedar, Alhaiya Bilawal, Bageshree, Malkauns and Todi.

